

NOTABLE STAGE OFFERINGS OF THE NEW SEASON.

A Review of the Plays Now Being Presented in the East.

Many of Those That Prove to Be Successes Will Be Seen in St. Louis This Winter.



VIRGINIA HARNED IN IRIS

WRITTEN FOR THE SUNDAY REPUBLIC.
New York theater-goers say that Mr. Charles Frohman met the dramatic "gold brick" man too often during his last summer's hunt abroad for this season's stage novelties.

Nothing of great importance has been produced on the New York stage this fall and many more failures than usual have been encountered.

Financial success has gone to the musical comedies, which are not dramatically important.

Pretty girls, lavish costuming and skillful stage management have superseded cleverness of dialogue or musical originality in their appeal to the public.

The dramatic sensation of the early season is "Iris," a Pinero problem play, bold, franker and more sensational in its treatment of social immorality than any of Pinero's previous efforts in this line.

The play is the most brazen discussion of a social situation which is only hinted at in "polite society," that has ever been produced here.

It is unlike the plays of the French school because Pinero is blunt and English.

Iris is a widow who plays with the love of two men, accepts favors from them alternately and comes to grief finally when her multi-millionaire protector discovers that she sent away his young predecessor. She did this not because she loved him, but because he had lost his money.

OSCAR ASCHER IMPERSONATES THIS CHARACTER.

This particular gentleman, who is a Portuguese Hebrew, then proceeds to break up the furniture he had given Iris.

Oscar Ascher of Her Majesty's Theater, London, appears as the Hebrew. Virginia Harned plays Iris. The character is really beyond her skill, but her beauty and magnetic personality carry her successfully through.

John Drew is achieving his usual success in an English comedy by Isaac Henderson, which bears the title "The Mummy and the Hummingbird."

The Mummy is an English Lord, who seems in so heavily for science that he neglects his pretty wife, who then becomes interested in the Hummingbird, so called because he is an Italian poet.

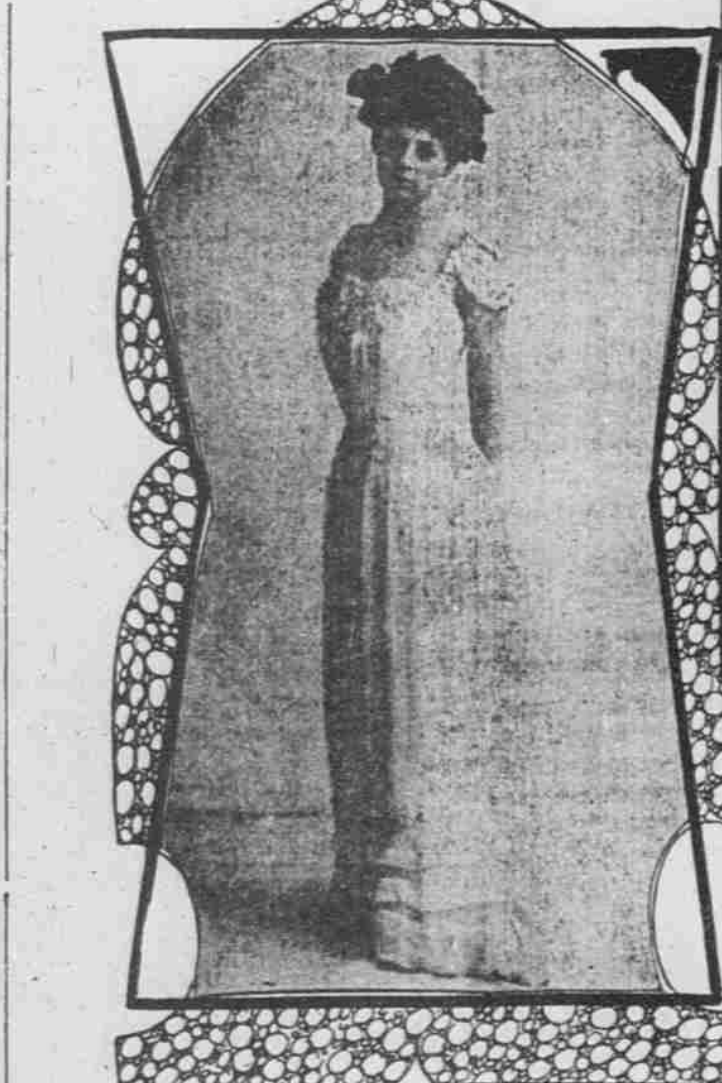
An organ grinder, on the trail of the Hummingbird for having ruined his home back in Italy, drops into the action very conveniently by stopping to play under his lordship's window.

He opens the Mummy's eyes, and eventually puts the Hummingbird out of business. The play is not much dramatically, but Mr. Henderson has handled his sparse material with unusual skill.

His dialogue is epigrammatic, and he is fortunate in having his lines exceedingly well acted.

New York is enjoying the spectacle of young Lionel Barrymore taking the stellar honors away from his distinguished uncle, John Drew. Barrymore plays the organ grinder.

In the first act he is not supposed to know English, and in a fifteen minutes' pantomime, which is the cleverest piece of acting on the New York stage to-day, he tells the story of the Hummingbird wrecking his home, and how he has tracked him to England for revenge.



ETHEL BARRYMORE IN A COUNTRY MOUSE

New York, when Olga Nothersole and Mrs. Kendall played it, has enjoyed an unusual run, and was kept on the boards for at least four days longer than was intended, on account of the heavy advance sale.

Up at the Garrick, Jessie Millard and the Earl of Roslyn, who is playing under the name of James-Erskine, are presenting "There Is Many a Slip," a Robert Marshall adaptation of an old English comedy.

It is not the full success that Mr. Frohman anticipated and will not be seen in the West, as the company is now preparing to revive "His Excellency the Governor," an original play by Mr. Marshall, which was unqualifiedly approved two seasons ago.

"The Two Schools," at the Madison Square Theater, is an English adaptation of a Parisian success.

The company presenting it spent the first five weeks of the season trying to make New Yorkers like "The New Clown," another London comedy, but it died of inanition.

TWO SKETCHES FROM THEATRE ANTOINE, PARIS.

Two really clever things introduced by Charles Frohman are the one-act sketches, "At the Telephone" and "Carrots." Both come from the Theatre Antoine, Paris.

Two other early season failures were Hazleton's comedy, "Captain Molly," and Minnie Dupree's "A Rose o' Plymouth Town."

Mrs. Fiske alone seems able to draw the public to the Manhattan Theater. She is preparing an elaborate production of Paul

Heyne's "Mary of Magdala," which is looked forward to as one of the great events of the season.

It is pleasant to be able to speak of one pronounced and deserved success. Henrietta Crossman has found in "A Sword of the King," scope for great display of her varied talents.

She is a charming swashbuckler in petticoats and puts a flavor into her work that has not been experienced since Ada Rehan's retirement.

She has quite a bit of emotional work to do in this new play and encompasses it as successfully as her comedy artistry.

The season has developed one new star in Alice Fisher, who is winning renown in the title role of "Mrs. Jack," a comedy by Grace Livingston Furness.

Irish drama is unquestioned, as he is a son of P. J. Ryan, who is known as the notorious No. 1 of the Phoenix Park conspiracy.

Jefferson D'Angelle is going West with "The Emerald Isle," the latest opera of Sir Arthur Sullivan. It is a genuine comic opera, full of beautiful music, and D'Angelle means the most of his opportunities to be funny without resorting to buffoonery.

Mrs. Lewis Carter is running her last season's triumph of "Du Barry" in the theater which Mr. Belasco has built for his own shows. The play will undoubtedly enjoy the same phenomenal run made by "Zaza."

Before the end of the month Annie Russell will be at home again in the new Lyceum, and Julia Marlowe and William Gillette will also return.

The real money-makers on the New York stage are the musical comedies. This season's crop has been unusually successful. The Rogers Brothers' new skit, "The Rogers Brothers in Harvard," has been playing to standing-room since the opening night. It is no less funny than its predecessors, but is far more sumptuously staged.

"Sally in Our Alley," George Lederer's latest production, takes to the road in a week, and when it reaches St. Louis Mary Cahill will set the town to whistling "Nancy Brown." "Sally" is a rompsome play from start to finish, but it is a sure cure for the blues.

"San Toy" has a worthy successor at Daly's in "A Country Girl," which is English, but produced by such clever entertainers that it has scored a big hit. Half a hundred pretty girls help to make it interesting.

Among them Mrs. Albert Royal Delmont of St. Louis has been singled out by the New York critics for individual notice. Mrs. Delmont is one of the two tall girls, blonde and brunette, she of course, being the latter.

Mascagni has come was seen and conquered. All New York flocked to the Metropolitan Opera-house, expecting to behold a musical freak. They encountered a most excellent conductor. Mascagni's orchestra will probably be a fine body of musicians by the time he reaches St. Louis, but it was a fearful and wonderful aggregation, partly composed of men carried over from Italy and partly patched up with Italian musicians brought here from adjacent cities.

There was no concert player on the first night, and the baritone—a most necessary adjunct to the orchestra—was brought over from Boston only five hours before the opening performance.

MASCAGNI'S TALENT AS A COMPOSER AND LEADER.

Yet Mascagni held that motley crew so well together that the Musicians' Union, which had been fighting him and threatening to drive him out of the country, took off their hats to his genius, rattled him on the back and said they were ashamed of themselves.

Mascagni is a big, wholesome-looking chap, full of good-nature, with not a bit of nonsense in his make-up. His artists are clever people, and although the earlier days of his visit here were made exceedingly trying both to himself and his people, he succeeded in showing New York that he is not only a great composer, but a great conductor and leader.

There are some old St. Louis stock company favorites located among the stock houses of New York. Minnie Seligman is leading woman at Proctor's Fifth Avenue Theater.

Gus Weinburg is the comedian of the organization. Jack Ravold is leading man of the American Theater's stock company, and other lesser lights are doing well.

Flora Zabelle, who was with "The Messenger Boy" company in St. Louis last season, has been engaged by Henry Savage for his "King Dodo" company, she taking the part of Annette.

Manager Kingsbury is in New York looking after the interest of "The Prince of Pilsen," which is to have a New York run after the piece is seen in St. Louis. Mr. Savage has added to his "Prince of Pilsen" musical comedy two college girls, Helen Coggswell and Diamond Donner, who are on the stage merely to earn money enough for further college education.

General, if a fish had been out of water thirty odd years and came in sight of a nice-looking lake he would wiggle a little, at any rate, wouldn't he? And the old warrior did wiggle into the thickest of the fight.

Judge W. H. Simmons of San Francisco has an enviable talent as a story-teller. He has never been known to relate an old story unless by request. One of his yarns is of a citizen who died, leaving a somewhat unenviable name. The preacher who was called in to officiate at the funeral deemed it his duty to eulogize the deceased. He had proceeded some distance with his laudatory remarks, when an astonished friend of the dead man leaned over to an acquaintance and whispered: "Say, Billy, are there two funerals here to-day?"

General Clark tells one on General "Joe" Wheeler: "When the Spanish War was brewing General Wheeler was anxious to get into the fight, if there was to be one. An ex-Confederate met him on the avenue and said: 'General, why are you so anxious for a scrap with Spain?' 'Sir,' replied the General, 'it's my trade—my trade.' His daughter said to the General that surely he had had enough of fighting to satisfy any reasonable man from 1861 to 1865, and he should stay at home and let the young men do the fighting. 'Now, daughter,' said the



HELEN COGGSWELL



WELLESLEY COLLEGE GIRLS

DIAMOND DONNER



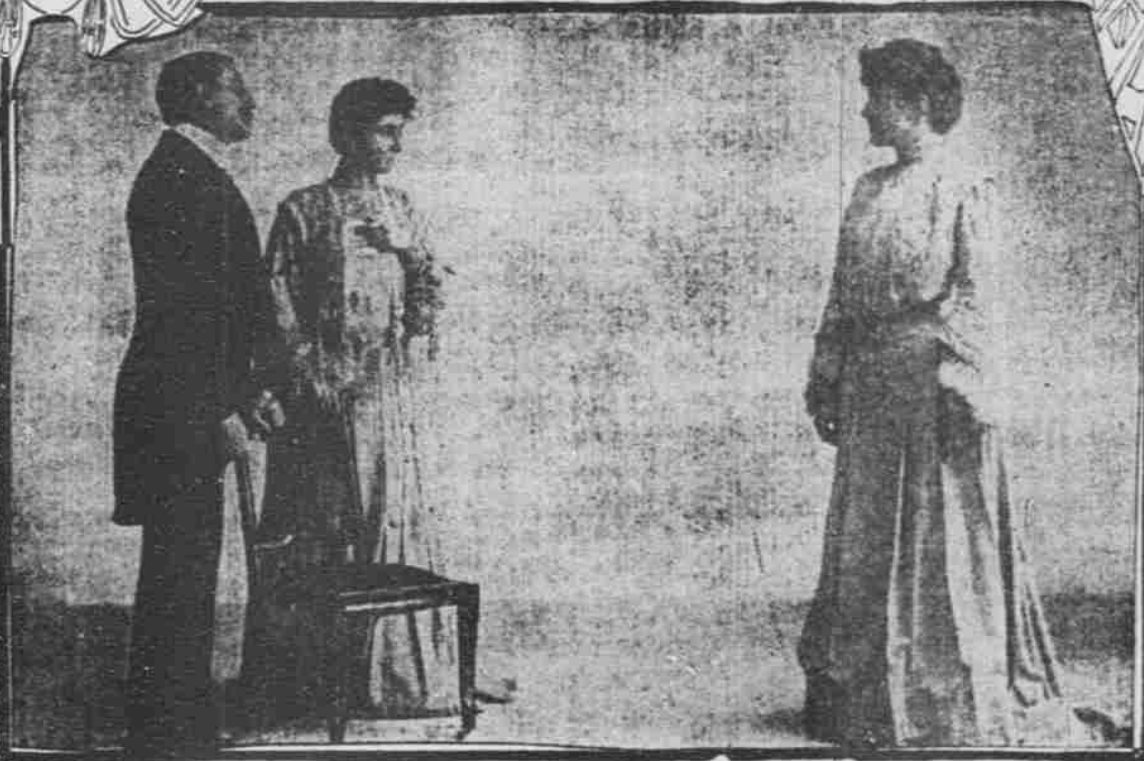
MINNIE ASHLEY WHO IS APPEARING IN 'THE COUNTRY GIRL'



GRACE FREEMAN IN THE COUNTRY GIRL



HENRIETTA CROSSMAN IN PHILIPPA DRAYTON IN THE SWORD OF THE KING



MR. JOHN DREW MISS MARGUERITE DALE MISS MARIE DERICKSON IN SCENE FROM THE MUMMY AND THE HUMMINGBIRD

GLEANINGS FROM THE STORY-TELLERS' PACK

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